

Gordon Smith

SCHOOL OF ART

EXHIBITION

November 14th, 1975

ELEVEN EARLY BRITISH COLUMBIAN PHOTOGRAPHERS

John Stiller

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ART LIBRARIES COMMITTEE NEWSLETTER

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ART LIBRARIES COMMITTEE NEWSLETTER
Official Newsletter
of the
Art Libraries Committee
of
CASLIS, CLA

Volume 2, #3, June 1976

The cover design is composed of the lettering from
the title pages of some recent Canadian exhibition catalogues.

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ARLIS INTERNATIONAL CONFERENCE
London/Brighton, April 8-11, 1971

Some may not be familiar with the ARLIS abbreviation which stands for Art Libraries Society and is the name of the British art librarians' organization. The same name has been adopted by the American organization with NA attached to designate this continent and its membership.

The April meeting was the first ever international conference of art librarians to be held in Europe and had almost 200 delegates from not only all areas of the British Isles but also several European countries, Africa, North America and Australia. Three Canadians attended: Noël Balke, National Gallery Library; Alan Suddon, Metro Toronto Central Public Library; and myself from the University of British Columbia.

The general theme was Art Periodicals and the conference coincided with the opening of an exhibition on art periodicals at the Victoria and Albert Museum, London.

Delegates who were in London on the day prior to the opening session were entertained at a Vin d'Honneur in the library of the Royal College of Art. On Thursday afternoon, the first session of the conference was held at the Victoria and Albert Museum where we had the opportunity of visiting the exhibition, Art Periodicals, which clearly depicted the history of the art journal from the beginning in the late 18th century to the present.

Late in the afternoon, we boarded buses for the trip to the University of Sussex at Falmer near Brighton. The spring colouring of the southern counties was particularly attractive, especially as we reached the south downs.

The University of Sussex was an ideal site for a conference such as this - it is compact and well-situated in a fold of the downs and had all the necessary facilities. We were also blessed with dry weather, and, on the last day, warmth and sunshine. The university was designed and planned by the British architect Sir Basil Spence which results in a unity of style frequently lacking in older establishments. Red brick has been used to advantage with some interesting shapes occurring in the Gardiner Arts Centre and the convocation hall. Since we were meeting during the university spring break, we lived in residence and enjoyed excellent services.

'Art periodicals' was the core subject for the various sessions held on Friday and Saturday, April 9-10. Wolfgang Freitag, Fine Arts Librarian and Senior Lecturer, Harvard University, the first speaker, read a paper on the problems of identification, listing, and indexing art journals.

Jasia Reichardt, writer, art critic and exhibition organizer, presented her ideas in a most dynamic fashion. She spoke of the dual role of the art magazine as a source of information and as a research tool. She stressed the ever changing aspects of art journals and the fact that they reflect the status and value of art works being produced. "It is easier to find an international audience through the printed page than through one of the world's great museums." Her prediction for the future was that we would see the production of multi-media art journals which would use video cassettes, computer, etc., combined with the conventional printed page.

The plenary session on Friday was devoted to a series of nine workshops. Unfortunately, all were simultaneous so that only one could be attended. However, the speaker at each of these reports were given at the final plenary session.

Since I was most interested in 'little magazines,' I attended this session which was chaired by Jane Beckett, School of Fine Arts and Music, University of East Anglia. Jane had brought samples from her own collection, little magazines of the '60's, and we spent an interesting time deciding what constitutes a 'little magazine:' is it contents, format, length of run, or some other peculiarity?

Other subjects which had been discussed were: bibliographic control and ISSN; indexing and abstracting art periodicals; early art periodicals; comics in your library; decorative art periodicals; conservation of materials; and microforms and reprints.

The second full day of meetings consisted of two panels: Art periodical editors - the future of the art magazine; and Artists - the role of the art magazine. Richard Hawke, editor of Studio International, expressed the opinion that "periodicals can afford to tackle timely, off-beat subjects." He also referred to the financial problems of publishing art magazines which often lead to a heavy dependence on gallery and museum advertising, which in turn lends itself to content control. The other two sources of revenue, government subsidies and sales, are frequently of secondary importance.

The speakers on the artists' panel proved to be most interesting, if somewhat controversial. Dave Rushton and Dan Graham, proponents of the Art-Language group, told something of the history of the group and its philosophy, while Gustav Metzger, an auto-destructive artist, presented a personal idea for an art library: "throw away one half of the art books; fill most of the empty shelves with current trade literature which should be replaced at least every four years to keep it current." He also suggested that a small section of the library should be left for the students to fill with books of their own choice which the library would probably purchase from them.

The question period that followed this particular panel was extremely lively. One speaker had announced, "innovation in art is dead," and also that "the means of communication is miraculous but the results are fatuous." Such statements proved to be thought provoking as well as controversial to many of the audience.

The final program on Sunday morning, April 11, was a discussion of the potential of an ARLIS INTERNATIONAL organization. Trevor Fawcett, past chairperson of ARLIS, presented a brief history of the International Association of Music Libraries (IAML) and pointed out the advantages and disadvantages experienced by members of this international body.

Jacqueline Viaux, Conservateur en chef, Bibliothèque Forney, urged the delegates to consider linking with the International Federation of Library Associations (IFLA), as she presented information about the programs and the organization.

I attempted to present the viewpoint of the Canadian art librarians by outlining briefly our own history (Art Libraries Committee) and the Canadian experience which has necessitated membership by many of us in American organizations. I tried to stress the need for an international organization which would serve as an umbrella for the various national groups. In this way, the smaller countries would not be overwhelmed by the larger ones.

The final proposal at or was by ... ARH: AA, who urged the immediate formation of an international organization.

After considerable discussion, a motion was passed to set up a committee to investigate the various ramifications of an international organization. Jean Pinot, Librarian, Art Institute of Chicago was the to chair a committee.

The first international conference of art librarians was most successful. We had opportunities to meet and exchange ideas with other librarians and to hear something of their work. By having a theme on the art periodical we were able to escape from some of the more frustrating problems of art librarianship and to expand our knowledge and interest. Exhibitions displayed their wares on Saturday in the Physics Building where we held our sessions. The opening exhibition at the Victoria and Albert Museum was most interesting while two smaller exhibitions at the University of Sussex, Artists' Book and Eric Gill, added to the general enjoyment.

I hope that this report will give you all a fair idea of the favour of the meetings which the tree of life from which we were lucky enough to attend.

Melva ...

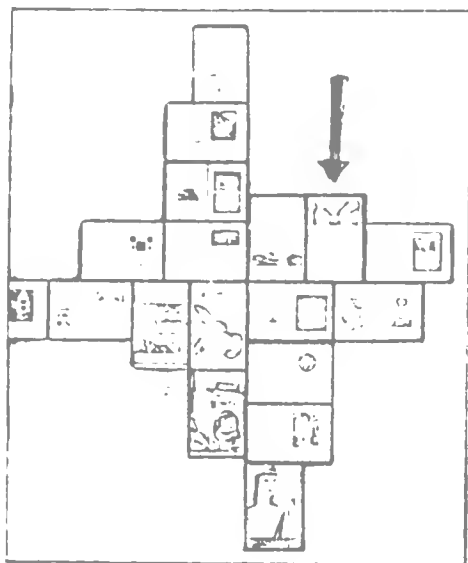
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After the ... already mentioned, the Art Librarians' Committee met on Saturday, June 14, in California at the Nova Scotia College of Art and Design. On Monday, June 15, the day of local arrangements, from 9 to 11 a.m. in the ... with visits to ...

Art Librarians' ...

There ... other ... Art Librarians' Survey Committee ... morning, June 14, ... Ry ... the National ... expects to be ... and the committee ... reference, ... to be ... to the various institutions, ... in the ... is such ... the age ...

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* Any of you who may have received an attractive, alphabetically arranged publisher's catalogue from Chadwyck-Healey Somerset House entitled: "Art Periodicals on Microfilm; Part 1, Important Late Nineteenth and Twentieth Century Periodicals; Part 2, Current Periodicals," may have searched in vain to verify what appears to be a title page for a 'Jugendstil' period art magazine depicted on the cover of the catalogue (first horizontal row, second item from the right). It is in fact an advertisement, in Hungarian, for 'BRAZAY' brand rubbing alcohol!

* It seems appropriate to announce, in an issue in which Susan Ford's delightful little etching is reproduced, that your editor's date with the stork took place on March 23 (the day after volume 2, #2 of this newsletter made it to the printer!) and resulted in the arrival of a 6 lb. 15½ oz. baby boy, James Laszlo Zimon.



THE DANDELION GALLERY

First begun four years ago as an artists' co-operative studio/workshop in the historic Colonel's House on the Fort Calgary site, the Dandelion Gallery has been exhibiting the work of a wide variety of Calgary artists, from established names like John K. Esler to the output of recent graduates from both the University of Calgary and the Alberta College of Art. Because of its non-profit, 'alternative gallery' reputation, the Dandelion has a wide following among local artists. Now that the gallery is in financial difficulties due to re-classification of its building to commercial property by the city, and the consequent rent and utilities

increase, the liveliest and perhaps most frequented art space in Calgary may have to fold, in spite of the unprecedented support from over 100 local artists who recently donated some valuable works for a benefit auction and raffle whose proceeds were earmarked for the Dandelion's operating costs. The over \$6,000 raised by the donated works will enable the gallery to continue through the summer, after which the Dandelion hopes to qualify for some level of government subsidy in order to survive. If the efforts on behalf of the gallery succeed, the Dandelion will continue to offer a forum for the many local and regional artists who may not otherwise have found exhibiting space in other, more 'establishment' oriented art galleries in the city. In addition to its roles as gallery and studio/workshop, the Dandelion also tries to function as a very informal art news and information centre for the Calgary art community by keeping slide files of artists' work and by printing a bi-monthly news sheet about Dandelion activities.

CANADIAN EXHIBITION CATALOGUES

The following list of Canadian exhibition catalogues is abstracted from the UIC Library Fine Arts Division: Exhibition Catalogues Added to the Collection lists, September 1975 through May 1976 (excluding March 1976), that are compiled by Diana Kraetichner.

Calgary. Hainsborough Galleries. An exhibition and sale of recent paintings by Elaine Chase. Sept. 8-13, 1975.

Montreal. Collection Panorama, Lide Inc. Les médaillons d'Alonzo Cinq-Mars. 1975.

London, Ont. Art Gallery. Greg Curnoe: some lettered works, 1971-1975. Sept. 5-8, 1975.

Ottawa. National Gallery of Canada. James F. pence: paintings, drawings. Sept. 5-6. (travelling exhibition)

Calgary. Hainsborough Galleries. William Ford. Sept. 24-27, 1975.

Toronto. Hainsborough Galleries. Esther Warkov. 1975.

British Columbia. University. Fine Arts Gallery. Just like you and me; images of the downtown east side, Vancouver. Sept. 11-Oct. 4, 1975.

London, Ont. Art Gallery. Kanadian Artists from Coast to Coast. Sept. 11-14, 1975.

Toronto. Figures from the Douglas M. Duncan collection. \$15.00 Can.

Toronto. Hainsborough Galleries. Multiples. 1975.

Vancouver. Art Gallery. Contemporary drawings by Stewart Bannock, R. Eccleston, Sylvia Tait. Sept.-Oct. 4, 1975.

Victoria. Art Gallery of Greater Victoria. More tone L. ... to ... centuries in North West Coast Indian sculpture. Sept. 4-Apr. 1976. (travelling exhibition) \$14.00 Can.

Calgary. Hainsborough Galleries. An exhibition and sale of recent paintings by Elaine Chase. Sept. 8-13, 1975.

Toronto. Hainsborough Galleries. Multiples. 1975.

London, Ont. Art Gallery. Kanadian Artists from Coast to Coast. Sept. 11-14, 1975.

Ottawa. National Gallery of Canada. James F. pence: paintings, drawings. Sept. 5-6. (travelling exhibition)

Calgary. Hainsborough Galleries. William Ford. Sept. 24-27, 1975.

Toronto. Hainsborough Galleries. Multiples. 1975.

Burnaby. Art Gallery. The 8th Burnaby biennial open juried show of edition art. Oct. 8-Nov. 9, 1975.

Mount Saint Vincent University. Art Gallery. Folk art in stone, rubbing from Nova Scotia graveyards. Aug. 8-31, 1975.

Quebec. Ministère des Affaires Culturelles du Québec. Exposition des créateurs du Québec, mil neuf cent, soixante et onze. 1971.

Winners of Fall Mail Canada Ltd. Deco, 1925-1935. 1975. (travelling exhibition) \$4.00 Can.

Toronto. Inuit Gallery of Eskimo Art. Early art and artifacts of the Eskimo. June 14-28, 1975.

Vancouver. Equinox Gallery. Bill Laing: an exhibition of 30 drawings and a new series of limited edition prints. Oct. 28-Nov. 22, 1975.

Canada Council. Art Bank Catalogue. Sept. 1972- March 1975.

Fredericton. Beaverbrook Art Gallery. Wallace S. Bird Memorial collection. 1975-6. (travelling exhibition)

Quebec. Department of Cultural Affairs. Creation Quebec. 1970.

Quebec. Ministère des Affaires Culturelles. Sources de l'art en Nouvelle France. 1968.

Toronto. Art Gallery of Ontario. The Henry Moore Sculpture Centre. 1974. \$3.00 Can.

Nova Scotia College of Art and Design. Anna Leonowens Gallery. 36 Halifax corner grocery stores. 1975. \$2.50 Can.

Ottawa. National Gallery of Canada. Albert Dumouchel, peintre graveur/ painter-engraver. 1975. (travelling exhibition) in Journal (National Gallery of Canada) no.10, Nov. 15, 1975.

Toronto. Gallery O. William Fabrycki; an exhibition of mixed media, paintings, masks, shields, canes and objects. Jan. 22-Feb. 11, 1976.

York University. Art Gallery. Roger Hilton 1911-1975; works on paper. Nov. 20-Dec. 12, 1975.

Albany. Gainsborough Galleries. Exhibition and sale of recent paintings by George A. Horvath. Dec. 8-13, 1975.

New York. Canadian Consulate General. Denis Juneau, recent paintings. Dec. 2, 1975 - Jan. 7, 1976.

Vancouver. Art Gallery. Roy K. Kiyooka, 24 years. Nov. 21-Dec. 16, 1975. (travelling exhibition)

Calgary. Cairns through Galleries. Fifty watercolours of the British landscape and a number of oil paintings and watercolours of western Canada by the late A.C. Leighton. Jan. 19-24, 1976.

Quebec. University. McLaughlin Library. Narrative in contemporary art. Nov. 2-30, 1976.

Regina. Norma Mackenzie Art Gallery. 100 years of Saskatchewan art, 1830-1930. 1976-8.

Regina Public Library. Dunlop Art Gallery. Tilt: Linba 1 machines, 1931-1948. Oct. 1 - Nov. 17, 1974 (travelling exhibition) \$2.35 Can.

Toronto University. Art Gallery. Toronto collectors: r. Henry Levinson. Oct. 30 - Nov. 19, 1975.

Stratford, Ont. Gallery. Breder & Brandis. Oct. 1 - Nov. 9, 1976.

Regina. Norma Mackenzie Art Gallery. Alex Colville. Jan. 30 - Feb. 17, 1976.

Calgary. Cairns through Galleries. M. A. Freeman. Feb. 9-14, 1976.

Stratford, Ont. Gallery. Janet Henderson, recent paintings. 1976.

Toronto. The Art Gallery. Robert Murray. Sept. 13 - Oct. 8, 1975.

Regina. Norma Mackenzie Art Gallery. Josep Raffael. Dec. 1, 1975 - Jan. 17, 1976.

Stratford, Ont. Gallery. St. Clair, a reality. Nov. 10 - Dec. 1, 1975.

Toronto. The Art Gallery. Takao Tanaka. Feb. 1 - 15, 1976.

Windsor. Art Gallery. Indications, Harold Low, 1944-1975. painting, collage, drawings, prints, sculpture. Sept. 2 - Oct. 2, 1975. (travelling exhibition)

Toronto. The Art Gallery. K. & L. L. Feb. 1 - 15, 1976.

Mount Saint Vincent University. Artists. 1976.

Regina. Norma Mackenzie Art Gallery. Artists. 1976.

Stratford, Ont. Gallery. Artists. 1976.

Toronto. The Art Gallery. Artists. 1976.

Canada. Public Library and Art Gallery. Charles Fraser Comfort, 1924-1974. Jan. 9-Feb. 4, 1976. (travelling exhibition)

Vancouver. Georgian Galleries. John Freda. Dec. 1-15, 1975.

Calgary. Gainsborough Galleries. Jack Hambleton. April 20-May 1, 1976.

Calgary. University. Art Gallery. Hushlak. Spring, 1976.

Vancouver. Pat-Xi Gallery. An important exhibition of drawings by Ann Kipling. March 22-April 3, 1976.

Toronto. Galerie Dresdnere. Ivan Wheale. April 1-15, 1976.

Shaw. Robert McLaughlin Gallery. George Harlow White, 1817-1887. Sept. 24-Nov. 1, 1975. (travelling exhibition)

Alberta Art Foundation. Alberta art: works from the Alberta Art Foundation. 1975.

London. Car da House Gallery. Contemporary native art of Canada - the Woodland Indians. April 7-May 7, 1976. (travelling exhibition)

London, Ont. Art Gallery. Selections from the Moore collection given to the Ontario Heritage Foundation. March 6-28, 1976.

Toronto. Electric Gallery. U.F.M.'s (unidentified flying machines); John Vahanian and David Seitzinger. April 10-29, 1976.

Vancouver. Georgian Galleries. An international graphic show. Feb. 1976.

Calgary. Gainsborough Galleries. Peter Ewart. May 10-15, 1976.

Toronto. Electric Gallery. More boring noon: an exhibition of new work by Hayden. May 22-June 10, 1976.

Vancouver. Art Gallery. Bill Jones, a survey. Jan. 1-Feb. 1, 1976. \$1.00 sat.

Simon Fraser University. Simon Fraser Gallery. The art of Frank Kocovar. April 20-May 14, 1976.

Canada. Department of Indian and Northern Affairs. Itseolak. 1976. (travelling exhibition)

Toronto. Aggregation Gallery. Mary Pratt: painting - a seven year survey. Feb. 21-March 11, 1976.

Toronto. Galerie Dresdnere. Fred Ross. May 8-22, 1976.

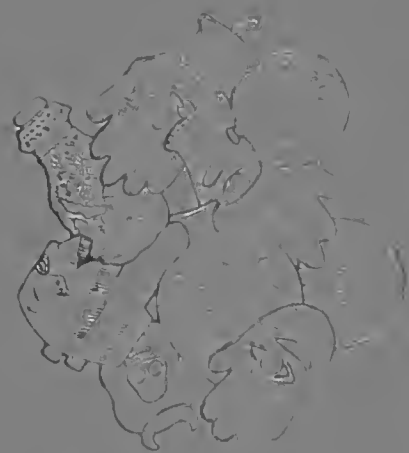
Toronto. Electric Gallery. Tea Victoria: projection. May 1-20, 1976.

Vancouver. Art Gallery. Norman White. Sept. - Nov. , 1978.
(travelling exhibition) \$2.00 an.

Queen's University. Agnes Etherington Art Centre. Realism: emulsion
and omission. Sept. 19-Oct. 22, 1978. travelling exhibition.

Queen's University. Agnes Etherington Art Centre. From women - yes
women's interests in Canada. Dec. 1, 1978 - Feb. , 1979. \$1.00 an.

ON 'RARE' EDITIONS



ART 12 1978
COPIES
NEW

As a librarian who is not particularly fond of the lure of 'rare' or 'limited' editions (or by their prices!), you editor has often wondered how or why certain titles become rarities. Now, however, having produced 2 issues of the ALC Newsletter on a very skinny shoestring of a budget, the economics of publishing, or, to put it less pretentiously, of printing and mailing costs, are becoming painfully clear. It costs anywhere from \$25 to \$30 to print approximately 100 copies of a 10 to 14 page newsletter, utilizing a simple duplicating process with no typesetting involved. Obviously, the budget of \$150 that the ALC was granted last year will not stretch to cover the costs of even 5 or 6 issues, and the budget is going to be less in the coming year. Consequently, either the number of issues or the number of copies to be printed will have

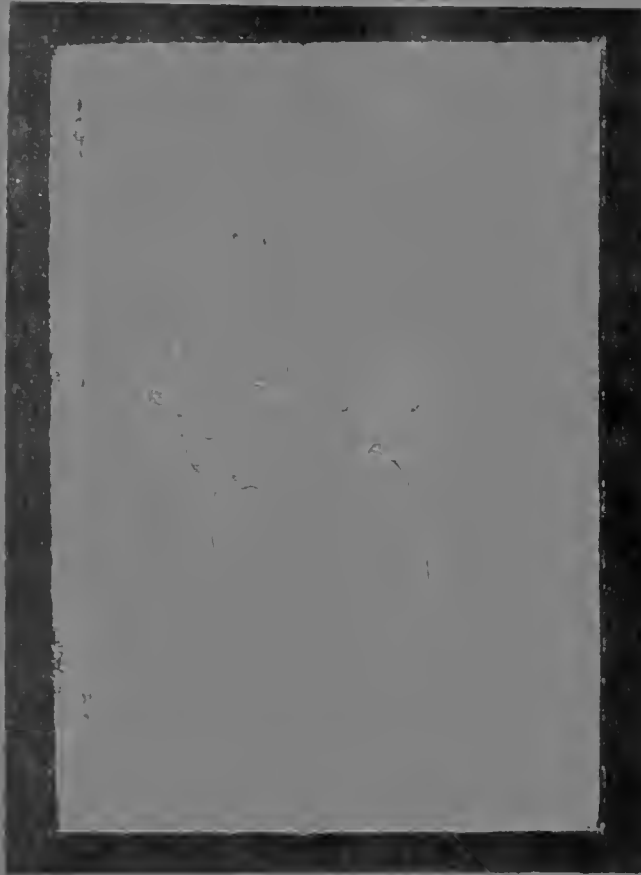
to be cut unless another source of revenue is found. Fortunately, the mail strike last fall reduced the number of issues in this volume, but the number of copies needed to satisfy the mailing list and the unexpected requests that are received after the appearance of each issue is growing. One hundred copies are now barely enough, especially since the printer's quantity control is improving and we no longer get an extra dozen copies free, over and above the number of copies actually paid for. In fact, in volume 1, 104 instead of 100 copies were printed, and this brings up the matter of 'rare' editions. The covers of approximately the first 30 copies are decorated with tangerine dots (for the benefit of our visseers, these are the most attractive); perhaps another 20 copies are a combination of tangerine and red dots while the remaining 50-old copies are a solid tangerine color. Copies 1-30 are left blank, and copies 31-50 are filled with a few per cent of tangerine dots. Copies 51-104 are filled with a few per cent of red dots. This is a very rare edition, and the number of copies of each edition is very small.

As a result, the number of copies of each edition is very small, and the number of copies of each edition is very small. This is a very rare edition, and the number of copies of each edition is very small.

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ARTIST DOCUMENTATION PAGE



Mother and Child. Etching and woodblock, 1975. 2"x2 3/4".

SUSAN FORD

Born 1944, El Reno, Oklahoma
Came to Canada in 1969

Studied printmaking at University of Kansas
BFA 1967

Studied at University of Washington, Seattle, summer 1968
Teaching Certificate, University of Calgary, 1971
MA, University of Calgary, 1975

Exhibited at: Alberta College of Art Gallery
University of Calgary Art Gallery
Dandelion Gallery